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ABSTRACT

This publication, the result of a series of conferences held between April and October 1989, is a guide to assessing the competence of prospective art teachers in the California public schools. The guide was developed as part of a state-wide response to legislated entry and exit standards for teachers in elementary and secondary schools. An introduction describes the regulations and Executive Orders which are the basis for the guide, and the conference at which it was developed. The opening section, "Principles of Assessment in Art," lists eight key questions and addresses the issues raised in each in detail. The second section, "Areas of Competence," establishes two categories--first generic competencies which are fundamental and, second, components of art subject area expertise (art production, art criticism, art history, and aesthetics). The third section, on sources of assessment information, discusses general guidelines and methods of information gathering including classroom activities, interviews, portfolios, testing, capstone course, academic transcripts and letters of recommendation. The next section offers model assessment formats from three campuses in the California State University system and charts from seven others. The final two sections offer recommendations on advising and point out the mandatory roles that the state and university system play in developing an assessment process. (JB)

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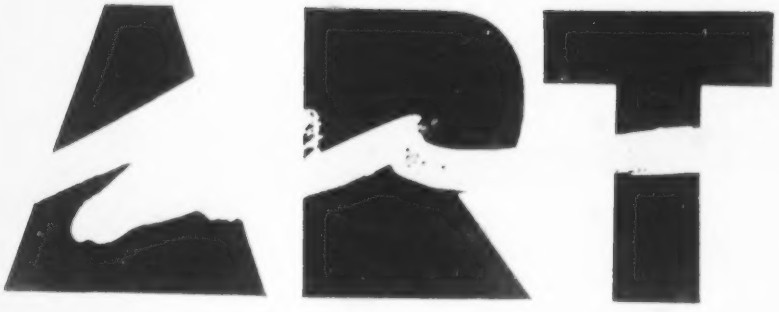

RESOURCE GUIDE:

SUBJECT MATTER ASSESSMENT OF PROSPECTIVE ART TEACHERS

SP 033 290

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RESOURCE GUIDE:

SUBJECT MATTER ASSESSMENT OF PROSPECTIVE ART TEACHERS

Report of The California State University Workgroup
on Assessment of Prospective Art Teachers

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INTRODUCTION

The California State University System (CSU) annually recommends for credentials about 10% of the nation's new teachers. In recognition of its responsbility to assure that these new professionals are competent, the CSU Board of Trustees, in September 1985, adopted Title 5 regulations related to entry and exit standards for those who wish to become teachers. Executive Order 476, designed to implement the new Title 5 regulations, was issued on March 1, 1986. One aspect of Executive Order 476 provides for the assessment and assurance that prospective teaching credential candidates must demonstrate subject matter competence through a distinct assessment process prior to being recommended for entrance into student teaching. Executive Order 476 further states that it is the responsibility of the various disciplines offering waiver programs (the academic "major" for those wishing to become teachers) to provide for the assessment and to certify subject matter competence.

> The department or program for single-subject or multiple-subjects waiver programs shall certify prior to admission of a student to student teaching, that the student has mastery of the subject matter appropriate to the credential objective and is prepared for student teaching. This responsibility extends to assessing the competence in subject matter, not only of students in the waiver program on the campus, but also of those candidates who have completed the waiver program elsewhere or who have passed the the National Teacher Examination (NTE). The appropriate departments or programs shall establish criteria and procedures for the certification of subject matter competence of the candidate. These departments and programs should maintain close communication with the School/College of Education as they develop procedures (Executive Order 476).

It is felt that the certification of subject matter competence through assessment processes of those who are recommended for a single subject teaching credential will assure policy makers and the public that future teachers are appropriately grounded in subject matter. This subject matter competence, coupled with pedagogically appropriate practices, will help assure the quality of instruction in the public schools.

Recognizing that CSU campuses might well need assistance in the development of the content and process of assessing subject matter competence, the statewide Academic Senate requested that the Chancellor's Office hold a series of conferences designed to develop a resource guide to help facilitate the implementation of Executive Order 476. The development of resource guides was discussed and the concept was supported by the CSU Vice Presidents for Academic Affairs. An added value of the conference for the single-subject area of visual arts is to provide campuses with a resource to assist them in the development of revised Art programs to meet new Commission of Teacher Credentialing (CTC) program standards.

On April 26, 1989, CSU campus representatives met for a three-day conference to define selected principles of subject matter assessment, potential sources of assessment information, possible processes to be used in assessing competence, and sample generic as well as subject matter specific competencies associated with the Art programs. The seventeen conference participants included nine of the CSU campuses, representatives from the Chancellor's Office, the Office of the Commission on Teacher Credentialing, J. Paul Getty Trust, California Art Education Association, and the Visual and Performing Arts Institute. Faculty were involved from public schools and university art education, studio and art history as well as Schools of Education. Editing was accomplished by mail, and a final editing session was held by part of the group which met in July at Humbolt State University.

It should be clearly understood that the participants in this conference recognize that each campus is unique and that specific Art programs vary from campus to campus. However, the committee also recognizes a need for a degree of subject matter consistency among those subject matter programs that prepare art teachers in California. It is the hope of the members of the workgroup who developed this document that it will serve both purposes. Without being prescriptive, it should serve as a resource guide to lend some statewide consistency to Art programs, and further allow individual campuses to develop unique responses to the implementation of Executive Order 476 and new CTC standards. Specifically, it is the hope of the workgroup that each campus will move forward to:

* Include the concept of assessing and assuring subject matter competence while reviewing and refining campus Art programs;

* Review and refine campus-based subject matter assessment processes using this resource guide, campus experience, and the resources of public school personnel;

* Identify, implement, and evaluate pilot assessment models;

* Refine pilot models and institutionalize assessment processes;

* Provide for ongoing evaluation of the results obtained from assessment models and fine tune curricula based on the results of evaluation.

The art workgroup, relied heavily on the earlier efforts of the English subject matter specialists and the Liberal Studies Group. The workshop format and some specific aspects of their reports, Subject Matter Assessment of Prospective English Teachers and Resource Guide: Subject Matter Assessment of Prospective Elementary School Teachers were utilized. This workgroup is indebted to the formulators of these reports and to Jan Mendelsohn, Associate Dean for Academic Affairs in the CSU Chancellor's Office, for their guidance in the planning and implementation of this process.

On October 26, 1989 a conference was held to disseminate this report to CSU campus representatives engaged in the delivery of Art programs. The conference also provided the opportunity for campus representatives to refine the statements of competence and share successes and common concerns.

PRINCIPLES OF ASSESSMENT IN ART

The assessment and assurance of subject matter competence for those who wish to become teachers is an important step in securing quality in public education. The workgroup which developed this report was faced with a number of significant questions that formed the basis for a three-day work session as well as for the report. These questions included:

* How does a competency document accommodate the need to specify a common core of content competencies across the CSU Art programs, while at the same time allowing for the diversity of programs that result from appropriately variant responses to program standards?

* How can a core of competencies be developed that will apply to prospective teachers who complete a waiver program and are assessed for subject-matter competence at a campus where they have not completed an undergraduate degree with a major in art (i.e., NTE, out-of state applicants)?

* How can the importance of multiple measures of subject matter competence and multiple points of assessment be effectively defined by a single document?

* In what ways can the redesigned Art programs, based on the new Commission on Teacher Credentialing (CTC) standards be coupled with the design for assessment of subject-matter competence as defined by Executive Order 476?

* In what ways can it be assured that students will be conscientiously assessed for subject-matter competence prior to being required to enroll in courses that would develop competencies that they may already possess?

* What are the key elements of effective assessment processes?

* What commitments and resources are required to implement a meaningful and effective subject matter competence assessment process?

* What are generic and discipline-specific competencies appropriate for each subject matter area that are generated by current theory of art education?

This report attempts to address each of the issues identified in the above questions.

I. Unity of Program Goals/Diversity of Programs

Many students enrolled in CSU Art programs intend to seek a California Single-Subject Credential which will authorize them to teach in diverse geographic areas of California. It is felt that Art programs across the state should reflect a common set of standards and, therefore, maintain similar program goals to insure that all teachers are well prepared to teach. This will help assure that learners, no matter what their geographic location, have access to quality learning experiences. The subject-matter knowledge base associated with Art programs should evidence consistency of goals across the nineteen CSU campuses. An individual recommended for a Single Subject Credential in Art from any CSU campus should know and be able to provide evidence of the range of competencies in the subject matter knowledge that educators and policy makers agree qualify an individual to teach in the public schools. However, it is clearly recognized that the manner in which program goals are implemented and, therefore, the specific design of Art programs, will vary from campus to campus. Specific program variations should be balanced with the need to maintain relatively consistent knowledge bases in programs.

* Core areas of competence include performance abilities, understandings, and knowledge common to all programs which are generally thought to be essential to teaching in public schools. A suggested set of generic and discipline-specific competencies for Art programs is presented elsewhere in this report. Additional competencies may be required by an individual campus.

* By assessing the range of competency within each subject area and using a variety of assessment techniques, assurance will be provided that each student has sufficient skills, understanding, and knowledge to function effectively as a classroom art teacher.

* The concepts and processes associated with assessing subject matter competence should not suggest that the knowledge and skills needed by a teacher are limited to that which has been taught or that which can be measured. The concept of art education should reflect the belief that the best education teaches one how to learn and, in addition, should make clear that some concepts worth knowing cannot necessarily be directly assessed or measured. Therefore, this resource guide is intended to suggest an assessment process that will encourage and reinforce lifelong learning, rather than to be a static education based on a prescribed body of content.

II. Multiple Measures

To assess fully the range of competence in the visual arts held by an individual, it is necessary to use a variety of measures and to assess competence at varying points of a student's academic career. "Paper and pencil" tests are useful for many purposes, but need to be placed in proper balance with other means that can be utilized to assess competence (e.g., portfolios, oral presentations, observed performances, and other less traditional means of determining whether an individual possesses and is able to utilize knowledge). Multiple measures of competence, appropriately spaced through a learner's career, will provide assurance that competencies as well as deficiencies are identified early in order to structure activities that will ultimately lead to a full range of competencies.

Full implementation of assessment processes utilizing multiple measures of competency will help assure that only qualified candidates progress toward teaching careers.

It is the conviction of those who participated in the development of this report that the assessment of competency is an all-campus responsibility throughout the student's university experience. Though a final assessment of competency should occur just prior to entrance into a professional preparation program, or just prior to student teaching, the most useful assessment processes will be ongoing and

have diagnostic as well as evaluative implications. Since student learning crosses disciplinary boundaries, so must assessment processes.

* Through curriculum development and actual teaching, faculty provide opportunites for students to acquire the expected competencies.

* The competencies are generally applicable to any education in art. While the art education faculty has the need and opportunity to contemplate and define these competencies, the same concerns should be addressed by all art faculty.

* Successful assessment programs will require continuing, collaborative faculty efforts which will be interdisciplinary in nature. Studio, history, theory and art education faculty must align their efforts.

It is recommended that subject matter assessment be applied to all those who apply for teaching credentials in California, including individuals who elect to take the National Teacher Examination (NTE).

III. Assessment Design

A. Process

Following are suggestions to guide in the development of CSU assessment programs:

* Within agreed-upon guidelines, authority and responsiblity for assessment design and implementation should be reserved to the individual CSU campus. It is appropriate that subject matter competence be assessed by faculty rather than the Legislature or other government agencies.

* Art departments should work closely with schools or departments of education to design and implement subject area competency assessment.

* Additional resources for the design and implementation of assessment programs may include: measurement experts (on or off campus), external evaluators, cross-campus consultants, community college faculty, public school personnel, credential

candidates, and newly credentialed teachers who may reflect upon their own subject matter preparation.

B. Features

The following are features of art competency assessment that campuses may want to consider incorporating into their model:

* Multiple measures may be necessary. A single test, observation, or interview may not provide a sufficiently reliable or valid basis for the determination of subject matter competence.

* For the same reason, direct performance appraisals are needed to supplement indirect measures such as paper and pencil tests.

* Qualitative as well as quantitative methods of evaluation should be used, although qualitative observations may be recorded using quantitative rating scales or numerical coding. Qualitative appraisals should be based on the systematic application of explicit criteria. Great care should be exercised in the statistical treatment and interpretation of these qualitative judgments.

* If evaluations are competency-based, they need to be criterion-referenced rather than norm-referenced. The goal of assessment is to certify an adequate level of subject matter preparation in terms of specific criteria, not to rank individuals or to determine their place in a distribution. Criterion-based assessment does not involve predetermined or expected pass rates.

* Assessment procedures should meet accepted standards of professional evaluation with respect to content or construct validity and reliability. Whenever possible, independent ratings should be used to enhance the reliability of criterion-based judgments. This search for consistency should not obscure the fact that these independent judgments may provide useful diagnostic information to candidates. Ideally, all qualitative judgments based on direct observations or interviews should involve at least two independent ratings.

* Assessment practices should be directed toward the dual goals of encouraging candidates from diverse cultures to enter teaching, and at the same time preparing future teachers to teach students from a variety of cultures. To achieve these goals, performance assessment procedures should encourage students to demonstrate competence in many multi-cultural areas and should foster constructive attitudes toward a variety of works of fine, folk, and popular art from the many cultural groups found in California schools.

C. Scheduling

The scheduling of subject matter assessment is an important consideration, since the assessment serves both formative and summative functions. Because of the need to make summative judgments, assessment programs may tend to focus on the period immediately prior to student teaching. However, formative assessment will prove more effective and useful in guiding student development if it is undertaken earlier in the student's undergraduate program and continued during credential programs. Furthermore, subject-matter specialists should participate in the summative assessment which results in recommendation for or against entrance into student teaching.

* Formative evaluation provides information regarding areas of relative strength in the candidate's subject matter preparation. It may also help the student reevaluate the appropriateness of his or her decision to enter teaching;

* Campuses should not require candidates to complete additional course work in the academic field prior to diagnostic evaluation, except for those courses which represent actual deficiencies in formal requirements based on transcript evaluation. However, campuses may use formative assessment competencies which are equivalent to waive course content requirements;

* Formative assessment should be followed by student advisement which includes clear and reasonable alternatives for making up deficiencies and satisfying subject area competency requirements;

* Summative evaluation is the final decision made in each case to determine whether a student is adequately prepared in the subject-matter competency areas to begin student teaching. Opportunities for formative evaluation should precede this decision when possible. Criteria for summative evaluation should be clear. Procedures should be established for students who may wish to appeal decisions.

AREAS OF COMPETENCE

The Workgroup on Assessment of Subject Matter Competency of Prospective Art Teachers developed sample competencies that may be useful as a basis for assessing the subject-matter knowledge, understanding, skills, and attitudes of prospective art teachers. These competencies are organized into two broad categories: 1) Generic Competencies which are fundamental, and 2) Components of Art Education Competencies which are organized by the field of art education and reflect the California Visual and Performing Arts Framework as well as the Commission on Teacher Credentialing Standards for Single-Subject Waiver Programs.

It is generally accepted that to be "educated" in art, one must possess skills and knowledge that equate with the expertise of the four professional groups who work in some aspect of art: the artist, art historian, art critic, and aesthetician. This, it should be noted, is consistent with national theory in this area and the California Visual and Performing Arts Framework, although the categories differ slightly. (The Framework categories are Aesthetic Perception, Creative Expression, Arts Heritage, and Aesthetic Valuing.)

The workgroup committee does not include an Aesthetic Perception category as such, but incorporates perception as an important aspect of all four areas of investigating art. The artist is, of course, involved in creative expression, the art historian in exploration of arts heritage and the art critic deals with aesthetic valuing. The area of philosophy of art is, in a sense, the unifying area of study and is modeled after the field of aesthetics. There is a great deal of overlap among the four areas, as each art professional must know something about the other three areas in order to do an effective job in his/her own area. The vast potential for the contributions of art to life is best tapped, then, when one is able to utilize all four major points of view. The four categories of competence to be assessed are:

Art Production
Art Criticism
Art History
Aesthetics

The workgroup wishes to emphasize that the competencies that follow are merely samples, developed by workgroup subcommittees for the purpose of stimulating discussion and serving as a resource for campuses to use in developing their own assessment processes. Although this organizational scheme was utilized by the workgroup, campuses might choose quite different structures based on their faculty's judgment and preferences.

However, the workgroup believes that to assess subject matter competency in art programs, it is essential to identify those "general competencies" that underlie many disciplines and are germane to all parts of the program. The decision to begin this assessment guide by identifying general abilities reflects the view that art teachers must acquire fundamental competencies themselves before they will be able to educate young people in visual art.

Generic Competencies

Art teachers, like all others, must be prepared to teach beyond their subject matter. They must possess generic competencies which can be applied to the art classroom to help students learn the general things which they must know as well as to learn how the specific subject matter may be useful. The following understandings, skills and values are deemed essential.

I. Understandings

A. Understands that knowledge is not the mere accumulation of facts, but rather, its coherence depends upon its organization in such structures as theory, metaphor, and paradigm;

B. Understands that any phenomenon can be understood in different ways through the concepts and methods of different disciplines, thereby being open to redefinition as it is approached through successive perspectives;

C. Understands that application of knowledge is related to and derived from theory, often bringing together separate areas of knowledge enlightening each, and that application is at the same time different from theory and subject to different standards of evaluation;

D. Understands that knowledge is meaningful only in contexts, of which the human context in its many varieties (e.g., nationality, culture, generic group) is one of the most important;

E. Understands that knowledge is historical and cumulative, having developed gradually across time in ways which are specific to each discipline, and is potentially time-limited, subject to revision and replacement as new knowledge supersedes old concepts.

II. Skills

A. Communication Skills

1. Uses clear and intelligent expression, both oral and written;

2. Adapts communication content and style for a variety of purposes such as interpretive, analytical, persuasive and quantitative;

3. Uses appropriate language and vocabulary in a given context and for a given audience;

4. Expresses ideas in a variety of forms such as written, oral, symbol, visual, mathematical, non-verbal.

B. Thinking Skills

1. Observes, hypothesizes, compares, contrasts, generalizes, organizes, connects, relates, infers, and applies;

2. Generates a variety of ideas;

3. Engages in lateral, divergent and relational thinking, in addition to linear, convergent, and discrete thinking;

4. Recognizes biases and flaws in reasoning and knows how to formulate and justify a given position;

5. Recognizes the social, cultural, value-laden context of information, events and ideas and is able to test these against other differing contexts.

III. Values and Attitudes

A. Demonstrates an intrinsic belief in justice, the morality of human dignity and rights, and individual integrity;

B. Demonstrates an excitement about inquiry and a commitment to pursuing "broader truths";

C. Demonstrates a belief in learning as a lifelong process;

D. Demonstrates an acceptance of responsibilities of citizenship in a democratic society and a world of differing views;

E. Demonstrates an active appreciation of diversity and searches for connections across differences.

Descriptions of competencies in the subject area of art follow.

Art Competencies

It is expected that prospective art teachers will be able to see relationships between the areas of art as well as to see connections with life and with other academic disciplines. Students will:

A. Understand ways in which studio art, art history, art criticism and the philosophy of art are interrelated.

B. Be able to generate and respond to questions which stimulate thinking about works of art, artistic concepts, and the creative process.

C. Understand how making and responding to art serve as ways of learning.

D. Understand contributions of critical thinking to the study of visual art.

E. Understand that art is an essential human activity that is part of the lives of most people in all places, times, and cultures.

F. Understand that the meaning of a work of art is an expression of the community which generated it.

G. Understand that the development of visual art is historical and cumulative.

H. Have an awareness of the California Visual and Performing Arts Framework and other state documents relevant to art.

I. Competencies in Art Production

The making of art is concerned with learning the formal qualities of art, learning to focus on techniques of various media, and learning about art concepts rooted in historical precedent. Creating one's own art should focus on generating ideas and themes and then on integrating those ideas and themes with all that has already been learned about art. Students will:

A. Demonstrate the ability to produce works of art in the following two- and three-dimensional areas, demonstrating competency in at least two areas and breadth in the remainder. The AREAS/media are:

DRAWING: pencil, charcoal, pen/ink, chalk, pastels, conte

PAINTING: oil, watercolor, acrylics

PRINTMAKING: lino, wood, serigraphy, etching, lithography, monoprint, collagraphy

SCULPTURE: wood, stone, metal, fiber, clay

CERAMICS: clay (hand-built and wheel thrown) and glazes

CRAFTS: wood, glass, plastics, leather, fibers, metal

DESIGN: two- and three-dimensional media

COMPUTER GRAPHICS, VIDEO, PHOTOGRAPHY, FILM

PERFORMANCES AND OTHER NEWER ART FORMS

B. Demonstrate ability to choose a theme/idea and create several art works expressing that theme/idea.

C. Explain and discuss how one's artwork was generated from inception to final work.

D. Discuss the expressive qualities of various art media and explain how their expressive qualities differ.

E. Describe and produce artworks in major art styles, for example: representationalism, abstraction/formalism, expressionism, and fantasy.

F. Critique an artwork by a student or peer.

G. Describe how the elements and principles of art were incorporated in their own art production.

H. Describe how K-12 students develop expressive skills in art production in a variety of two- and three-dimensional media.

II. Competencies in Art History

The study of visual arts heritage is concerned with the recognition and the formation of contexts for art. Such study focuses on the arts within a diverse set of cultural and historical contexts. In this sense, culture means the shared values, attitudes and beliefs of particular groups of people. Through study of visual arts heritage one gains insights into the process of cultural transmission and the human condition across time as these are related to the arts. Students will:

A. Demonstrate understanding of artistic heritage within the context of a comprehensive world view.

1. Possess sensitivity to a full range of artistic expressions including fine art, folk, public art, as well as visual arts within such areas as ceremony and ritual.

2. Recognize and understand how content and form in art originate in cultural and historical contexts.

B. Understand the role of the visual arts as they are used to express and impart values, attitudes and beliefs.

1. Demonstrate ability to interpret works of art in relation to social, political, religious, ethical, and aesthetic contexts.

2. Demonstrate ability to assess and make use of community resources (artists, museums, education departments, galleries, community centers, and other particular cultural institutions or groups).

C. Possess knowledge of historical and cultural methodologies and strategies of inquiry in the visual arts.

1. Recognize different strategies of inquiry into the arts developed and utilized by historians, anthropologists, psychologists and sociologists.

2. Demontrate ability to use historical, ethnographic, and other socio-cultural methods of inquiry to examine art and the societies that produced it (investigation of primary and secondary sources such as documents, interviews, video tapes, diaries, photography, audio recordings, etc.).

D. Understand the dynamic interaction between the visual arts and and cultures through time, and from this, be able to draw inferences about the future.

1. Demonstrate awareness of past and contemporary developments of art in society and able to use skills in imagination and critical thinking to create future scenarios in the arts.

2. Understand the impact of changing technology and ecology on individuals, cultural groups, and art.

E. Demonstrate ability to appreciate the important aesthetic contributions of diverse cultural groups.

1. Demonstrate ability to analyze one's own cultural values and be able to recognize personal preferences and attitudes related to art.

2. Demonstrate knowledge that diverse cultural beliefs reflected in works of art can be observed within as well as between dominant cultural groups.

F. Demonstrate ability to understand how people acquire and are able to use historical and cultural ways of learning about art.

1. Understand how the process of socialization (formal and informal) affects learning about the visual arts.

2. Demonstrate ability to recognize the role of art in achieving and maintaining a balance between cognitive and affective orientations to life.

III.Competencies in Art Criticism

Art criticism refers to oral or written communication of reasoned opinions and interpretations regarding analysis, evaluation, or appreciation of works of art. The critic makes careful judgments regarding the merits and defects of works of art, remembering that works of art lend themselves to multiple interpretations, that there is no single correct judgment of a work of art, and that boundaries of art are continually expanding in response to opportunities presented by new technology and changing cultures.

Art criticism is concerned with the following issues:

* The value of the work of art,
* The truth of the work of art,
* The interpretation of the work of art,
* The technique of the work of art, and
* The appreciation of the work of art.

Students will:

A. Talk or write about the form and content of works of art using contemporary theories of art and criticism to explain meanings and expressive qualities.

B. Use written and oral language in interpreting the artist's intention and how that intention, both formally and conceptually, is satisfied, while understanding the place of the work of art in historical and social context.

C. Demonstrate skill in locating recent works of criticism that are written for diverse audiences, such as those that appear in newspapers, scholarly journals, popular magazines, and the art press.

D. Demonstrate understanding of and ability to communicate the significance, meaning, role, and function of art from varying perspectives: social, cultural, economic, political, historical, technological, and aesthetic.

E. Demonstrate ability to direct others' attention to the merits and defects of a work of art, while making critical judgments in evaluating one's own work and that of the apprentice or novice artist.

F. Be familiar with the various sites where art is presented: museums, galleries, alternative spaces.

G. Demonstrate understanding of developmental factors that affect the abilities and readiness of children and adolescents to engage in art criticism.

IV. Competencies in Aesthetics

Philosophy of art refers to writings about the nature of art and related concepts such as aesthetic perception and aesthetic valuing. Philosophy of art encompasses a process of critical inquiry in which questions are more important than answers, the search more important than the goal. Philosophers of art explore five major questions:

* What is art?
* What is artistic creation?
* What is aesthetic experience?
* What is art criticism?
* What is the relation of art to other values, in a society or culture?

Students will:

A. Demonstrate ability to articulate a personal philosophy of art within the contexts of Western and non-Western aesthetic theories (i.e., points of view on art and beauty).

B. Possess knowledge of major philosophers of art and their works.

C. Demonstrate ability to use critical and logical processes, such as as observation, discrimination, comparison, and imagination, in talking and writing about the nature of art and other questions of aesthetic inquiry.

D. Express openness to varied aesthetic attitudes and willingness to both reflect on and question aesthetic theories.

E. Possess knowledge of appropriate sequences to prepare young people to acquire competencies in aesthetic perception, aesthetic valuing and philosophy of art.

Sources of Assessment Information

Information from many sources may be used to assess the subject matter competency of future teachers. The particular assessment procedures will vary from campus to campus, depending upon the overall design of the assessment process and the range of skills to be evaluated. It is recognized that certain generic and subject area competencies will be common among various CSU campuses while others will be more diverse. Other factors which will influence assessment design are the proportion of waiver program and non-waiver program candidates to be evaluated, the validity and efficiency of existing assessment procedures, available staff resources and other internal and external influences, responsibilities and contraints. However, regardless of the particular configuration of assessment procedures adopted by any given campus, the following general guidelines should be considered:

I. General Guidelines

A. Assessment Criteria and Evaluation Procedures

Assessment criteria and summative evaluation procedures should be equitably applied to waiver and non-waiver program teacher candidates. Waiver program candidates may participate in more extensive formative or diagnostic assessment, but summative criteria leading to approval or disapproval for entry into student teaching must be comparable for both groups.

B. Formative and Diagnostic Assessment Recommendations

When formative or diagnostic assessment indicates that remedial work is needed, deficiencies should be clearly identified and a specific schedule for reassessment of these competencies should be established.

C. Assessment Procedure Evaluation

The assessment procedure itself should be systematically re-evaluated on a continuing basis. Early in its history, these re-evaluations should occur frequently. Responsibility for monitoring the assessment program should be specifically assigned and conscientiously performed. As conditions change, this monitoring

process will undoubtedly lead to adjustments and improvements in the assessment program. Therefore, evaluating the assessment system is crucial to its success.

D. Assessment Procedures for Evaluators

The assessment process should provide for multiple evaluators, as well as an array of procedures and sources of information. Variation among evaluators' judgments may indicate that criteria are unclear and need redefinition, or that the evaluators themselves need training to improve the accuracy and reliability of their judgments, or both. Even if significant discrepancies do not appear, evaluators should check a sample of assessments to be sure that a consistent standard of evaluation is maintained.

E. Assessment Validation Process

To validate the assessment process, a sample of relevant information should be gathered from suitable sources on newly credentialed candidates and their "continued subject matter competency." Results from this "long range" validation will help assure that campus assessment procedures are sufficiently sensitive and properly calibrated.

II. Methods of Assessment Information Gathering

A comprehensive assessment program may utilize many sources of information. Included among these sources are traditional classroom activities, interviews, portfolios, test data, capstone courses and other documentation and activities.

A. Classroom Activities

Traditional activities within existing classes are an important source of assessment information. Many regular classroom activities in art courses can provide information that is useful in assessing subject matter competency. In making assessment based on regular classroom activities, it is important that specific competencies be defined and criteria clearly stated. These assessment procedures may be separate from and more specific than those used to determine the overall course grade. It is important to determine that instruction in the course actually covers the competency to be assessed. Finally, the assessment should be multidimensional.

Suggested classroom and studio activities include:

1. Participating in and leading group discussions and critiques.

2. Writing or speaking on selected topics or in response to a specific work of art. The product for such an assignment might be a historical or philosophical essay, or critique of well-known works of art, or the students' own works of art.

3. Developing works which proceed from exploratory sketches through creative processes such as explorations of media to final products.

4. Responding to regular classroom assignments and tests which focus, at least in part, on competency areas of concern. Especially useful would be assignments which require multiple of integrated levels of interpretation and analysis.

5. Collaborative work.

B. Interviews

Interviews are best suited for assessing higher level skills, such as the ability to integrate, synthesize, and interpret areas of knowledge. For example, a student might be asked to discuss ways in which the study of art utilizes critical thinking. Other modes of assessment, such as objective tests, are more effective for measuring recall or recognition. In an interview, evaluators can probe student responses. The give and take of the interview provides students an opportunity to demonstrate a variety of skills. Finally, each evaluator should render an independent rating of each competency area to be assessed.

1. Interview questions should be carefully structured to address predetermined, specific competencies. Interviewers may use written questions to ensure some degree of uniformity in the interview process. Members of the interview panel may prepare in advance by examining portfolios and reviewing transcripts, biographical statements or other documentation.

2. All candidates may be advised about possible interview topics well in advance, or just prior to the interview, or not at all. Interview topics may be described in general terms or candidates may actually receive copies of the interview questions.

3. The purpose and scope of the interview will depend upon assessment program goals, characteristics and resources, as well as the amount of information available from other sources. Interviews may provide summative assessment in the form of comprehensive competency verification or selected reassessment, or may be primarily formative and diagnostic.

4. In addition to faculty, interviewers may include advisors, master teachers, cooperating high school teachers, student teachers currently in the program, district curriculum specialists, public school students, external evaluators or other consultants.

5. Interviews may focus on a variety of topics. Possible questions include: a) describe your philosophy of art, b) describe how some teachers have significantly influenced you or guided your intellectual development, c) explain why you want to become an art teacher, d) explain how art can contribute to one's understanding of life, e) critically evaluate a work of art, f) demonstrate your understanding of aesthetic theories or, g) discuss your favorite historical or cultural style. Interviews also provide an opportunity for discussion and evaluation of student portfolios.

6. Interviews may be videotaped and viewed independently by evaluators. Such video interviews should also be made available to the student interviewed.

C. Portfolios

A portfolio is a collection of student visual and written work, documents and reports. Portfolios are especially useful for assessing transfer candidates who may not be well known to the faculty. If portfolios are required, students must be given explicit criteria regarding the materials to be included and adequate time to

prepare the documentation. Portfolio content may differ for transfer and waiver-program candidates. However, portfolio requirements should be uniform within a given category of students. To assure uniformity and fairness, additional requirements in individual cases should be minimal and carefully justified. Portfolios should be assessed by more than one trained evaluator and candidates should be told who will have access to their portfolios. Portfolios may contain a wide variety of materials including these suggested below:

1. Self-selected personal works of art, written papers and essays which demonstrate both breadth and depth of art competencies, drawn from assigned categories, or specifically prepared for the portfolio.

2. Works may be submitted in original form, in reproductions such as slides, video-tapes, other recording media, etc.

D. Testing

Tests can provide relatively objective assessment of selected subject matter competencies. Before using a test for art competencies assessment, its psychometric characteristics should be evaluated by a person who is knowledgeable in such measurement. When using tests, the following principles should be kept in mind:

1. Whether using a locally constructed test or a published standardized test, the instrument should be subjected to item-by-item scrutiny to be sure that its content is appropriate to the competency being assessed.

2. A norm-referenced test may not be suitable for assessing mastery of a given competency since such tests are usually designed to measure a broad range of ability. If a norm-referenced test is used, norm data must be based on an appropriate comparison group.

3. Essay examinations and writing samples should be evaluated by multiple readers who have been trained to assess papers against stated scoring criteria. Essay topics should be pre-tested and rater reliability should be checked periodically.

4. Performances, such as verbal critiques, directed drawing exercises, group discussion leadership, should be assessed in terms of established scoring criteria by more than one trained evaluator.

5. Local tests must be carefully constructed and thoroughly pre-tested prior to use. Test development is a demanding and time-consuming activity which requires expertise in measurement theory and practice. Faculty members who develop local assessment instruments may need the assistance of measurement and evaluation consultants.

6. State and national standardized testing programs that may be useful for subject matter assessment include the National Teacher Examination in Art and other college level art examinations.

7. Locally developed tests may be used to measure specific competencies in visual art heritage, studio art processes, philosophy of art, and art criticism.

E. A Capstone Course

A capstone course in Art might include activities specifically designed to generate a wide range of assessment information. Such a course might be team taught and would most appropriately come at the end of the candidate's sequence of art courses.

1. In addition to summative evaluation, the course would provide an opportunity to reassess previously identified deficiencies.

2. Assessment activities in the course should cover the entire range of visual arts competencies. Although some candidates may not require assessment for every competency, a non-waiver program student may need to be evaluated for most of them.

3. Assessment techniques used in the capstone course would likely include abbreviated variants of those embodied in regular courses, and other assessment approaches described elsewhere in this report.

4. In the capstone course, the assessment emphasis would be on verification of competency rather than diagnosis of deficiencies. Nevertheless, some opportunity should be provided for the reassessment of previously identified deficiencies.

5. Finally, the capstone course could provide a focus for subject matter competency assessment. Evaluation procedures themselves could be analyzed and discussed and new approaches tested. These activities would communicate to students that continuing re-evaluation is an important tenet of the teaching profession.

F. Additional Assessment Information Sources

Other important sources of assessment information are found below. However, assessment should not rely exclusively on these sources.

1. Academic Transcripts

Since a student's academic transcript represents the collective judgment of faculty in various disciplines, a review of the transcript may yield useful assessment information. Important considerations in review of transcripts are the breadth of coursework taken, apparent gaps in the coursework, level of achievement, and recency of study. The completion of a course should not in itself deem the student competent, nor should the absence of a specific course render the student incompetent. However, the transcript information may indicate the likelihood of competence. This information from transcript review should be used in conjunction with other assessment information. In a few instances, it may be possible to directly match some subject area competencies in the curriculum of a particular course. If this is the case, passage of the course with a specified level of achievement may determine competency.

2. Letters of Recommendation/Performance Ratings

Letters of Recommendation and other performance ratings from faculty, supervisors or others, familiar with the student's work or academic performance may contribute assessment information. A standardized form may be developed for this purpose to focus on specific subject matter competencies. Another approach might involve circulating a list of students together with a request for faculty comments or ratings.

Models for Competency Assessment

The assessment models which follow have been gathered to provide a resource for all campuses as they develop/revise and implement their own assessment processes. These models attempt to illustrate integrated programs of assessment. Features from each model may be incorporated or adapted by campuses, or other methods of assessment may be preferred.

Guidelines for carrying out assessment of competencies for prospective art teachers have been submitted by California State University, Fresno; California State University, Los Angeles; and California State University, Northridge (see figures 1-3). These guidelines represent the efforts of three campuses to organize the assessment of competencies within the limitations imposed by their situations.

Also included are charts from California State University, Fresno; California State University, Hayward; California State University, Long Beach; California State University, Los Angeles; California State University, Northridge; San Diego State University; and San Francisco State University (see figures 4-10). These charts indicate current (and/or projected) means for assessing competencies which the workgroup established as essential for art teachers.

The models do have a number of features in common. Each model provides for multiple measures of competency. Each model has a formative and summative phase, although all students subject to the assessment may not take part in the formative phase. The models provide ways of addressing deficiencies or improving skills.

In constructing an assessment model, campuses may wish to consider: a) generic and subject area competencies to be assessed, b) numbers of waiver and non-waiver students to be assessed, c) methods of assessment for generic and art competencies, d) an annual assessment schedule, d) field test results, e) available financial support, and f) campus assessment policies. Campuses may wish to approach the challenging task of designing an assessment model by envisioning their ideal assessment program and then planning ways to phase in that model, dependent upon time and financial resources as well as on field test experience and other assessment evaluation information.

Figure 1. California State University, Fresno Department of Art Subject Matter Assessment Plan for the Single Subject Credential in Art.

Subject Matter Assessment Plan

A. Name of academic department or program: Art

B. Criteria for assessment of subject matter competency:

Students who have completed the waiver program in art should have earned a minimum of a "C" in all courses listed, in addition to meeting the overall G.P.A. requirement for admission to the School of Education and Human Development (SOEHD). Students who are post-baccalaureate or transfer students from other institutions should have earned a minimum of "C" in all art courses taken that are equivalent to the waiver program in effect at CSUF at the time of their interview; and any additional course work that is needed to satisfy the course requirements of the waiver program.

All students seeking to be credentialed in art must demonstrate competence through the submission of a portfolio of one to three works from each of the following areas:

Drawing
Painting
Crafts
Photography
Sculpture
Ceramics
Design
Printmaking

Three-dimensional work may be presented in slide form.

All students must be interviewed by both of the Single Subject Advisors to assess their potential for the teaching profession.

The single subject advisors will evaluate the student's work from thepoint of view of artistic quality in general and of the needs of high school teaching in particular. There are no fixed expectations for the

(*Figure 1 continued*)

kind of art work that the student will present. Because there are many kinds of competencies in art, many kinds of art work are acceptable.

In general the work itself will suggest the criteria for evaluating it: For example, a watercolor might lead to a discussion of brushwork and transparency, while a performance piece might lead to a discussion of concepts and metaphors. The goal of the portfolio review, then, is not only to assess basic competencies but to establish a greater understanding of the students strengths for students and advisor.

C. Procedures for assessment of subject matter competency:

Students wishing to be credentialed will contact one of the Art Department Single Subject Advisors, and arrange for a Portfolio review prior to their interview. A first review of the portfolio takes place prior to admission to the SOEHD, so that the advisor may know the student's background in art as well as possible. A second review takes place prior to final student teaching. In the second review, the advisor will review the portfolio submitted as a demonstration of competence in the designated areas. If there are questionable areas, the advisor will ask the student for additional information, and/or confer with the appropriate studio faculty. The advisor will interview the student and evaluate the transcripts and/or performance on the National Teachers Examination. If the advisor feels that the student has not met the minimum criteria, s/he will inform the student of the area(s) of concern, and outline a plan for achieving competency.

In the event that the student disagrees with this plan, s/he may appeal to the chair of the art department and to a review committee composed of three studio faculty.

D. Timeline for implementation:

by April 1, for all semester
SOEHD admission
or final student teaching

by November 1, for spring semester
SOEHD admission
or final student teaching.

Figure 2. California State University, Los Angeles Department of Art Verification of Mastery of Subject Matter for the Single Subject Credential in Art.

VERIFICATION OF MASTERY OF SUBJECT MATTER
DEPARTMENT OF ART

Single Subject Credential in Art
July 1989

Conditions for Admission to Student Teaching

1. Grade Point Average

A credential candidate's grade point average (GPA) must be in the upper half of undergraduate students in his/her discipline. Currently, the required cumulative GPA for candidates in Art is 2.94. (Candidates who do not possess an adequate G.PA. will be considered separately prior to entering the credential program. They will be ranked and so recommended to the School of Education Faculty Committee which determines Admissions under the 15% rule.)

2. Minimum Course Requirements

2.1 CSLA students completing the approved waiver program in Art will need no further course work to be admitted to student teaching when they satisfy criteria outlined in 3 and 4 below.

2.2 Any transfer student, with a baccalaureate degree, who has completed an approved waiver program in art that is equivalent to CSLA's will be admitted to student teaching when they satisfy criteria outlined in 3 and 4 below.

2.3 Any applicant with a baccalaureate degree, who has not completed the waiver program in Art must complete the National Teacher's Exam (Art Education) with a passing score of 620 and will need no further course work in art unless failing to satisfy criteria outlined in 3 and 4 below.

3. Demonstration/Performance Competency Requirements

(*Figure 2 continued*)

3.1 All candidates will demonstrate understanding of current directions and philosophies in the field of Art Education, i.e. knowledge of aesthetics, art criticism and art history as well as studio production.

3.2 All candidates will demonstrate understanding of and skills in the four components of the California Visual and Performing Arts Framework and Model Curriculum Standards for Art Education.

3.3 All candidates will demonstrate possession of basic skills in both two and three dimensional art forms as well as expertise in at least one specific visual art area.

3.4 All candidates will demonstrate possession of broad historical and crosscultural knowledge about art.

4. Assessment/Examination

To facilitate assessment of competencies, the applicant will submit the following material:

4.1 A biographical statement outlining how applicant became interested in teaching art and his/her preparation to date,

4.2 (Non CSLA graduates only) must submit a complete set of transcripts which may be returned upon request,

4.3 A 500-800 word essay on the applicant's philosophy of art education which includes comments on the California Visual and Performing Arts Framework and the Model Curriculum Standards, and

4.4 A portfolio of applicant's art works demonstrating both depth and breadth in art skills.

5. Interview

The applicant must have a personal interview with the Art Education Committee during the fifth week of the quarter prior to admission to directed teaching.

(*Figure 2 continued*)

6. Procedures

6.1 Applicants for admission to student teaching in art must apply by Wednesday of the second week of the quarter for admission for the next quarter.

6.2 The Art Education Committee will meet during the 5th week of the quarter to interview candidates, review portfolios and determine whether candidates possess art competencies necessary to teach art.

6.3 The Art Education Committee will notify the Director of Student Services in the School of Education of the candidates certified to enter student teaching.

Figure 3. California State University, Northridge Department of Art-General Studies Verification of Subject Matter Competency

VERIFICATION OF SUBJECT MATTER COMPETENCY
CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

ART EDUCATION PROGRAM

1. Grade Point Average

Candidates must possess an undergraduate G.P.A. at or above that determined for CSUN to be the cutoff point for the School of the Arts students (currently 2.75 for CSUN graduates, 2.87 for transfer students).

2. Minimum Course Requirements

2.1 CSUN Waiver Program students will need no further course work in art after completion of the approved CSUN Waiver Program in Art and satisfying criteria in 3 and 4 below.

2.2 Transfer students with baccalaureate degrees from schools with approved waiver programs may be evaluated to have the equivalent of CSUN's approved Waiver Status Program in Art if they are judged to have satisfied criteria in 3 and 4 below.

2.3 Students with baccalaureate degrees and passing scores on the NTE in Art should also seek advisement to determine status with regard to satisfying criteria in 3 and 4 below.

3. Demonstration/Performance Competency Requirements

3.1 All candidates will demonstrate understanding of the discipline of art which will include knowledge of aesthetics, art criticism, art history, and studio production.

3.2 All candidates will demonstrate possession of basic skills on both two and three dimensional art forms as well as expertise in at least one specific visual art area.

3.3 All candidates will demonstrate possession of broad historical and cross cultural knowledge about art.

(Figure 3 continued)

4. Assessment Strategies

4.1 Students will be carefully monitored on assignments in classes taught by the art education faculty, assessing work in studio production, art and craft history, criticism, aesthetics, and cultural literacy.

4.2 A careful review of transcripts to assure the required GPA and course work meets department guidelines.

4.3 All students must pass a department portfolio review, this includes students who have passed the NTE, out-of-state waiver applicants, CSUN students, and transfer students. (see criteria and related information below). The committee consists of art faculty, a master teacher, and a second semester student teacher who has been rated outstanding. The committee may also include representatives of the professional organizations and curriculum specialists, if willing to serve.

4.4 Students will be interviewed by the subject area coordinator or other art education faculty.

4.5 A capstone course in assessment and tutoring has been proposed by the department.

5. Criteria for Portfolio Review - Art Education Program

(To students) Your portfolios will be assessed in the following disciplines:

Studio Production, Art History, Aesthetics, and Criticism

5.1 Studio Production

Your studio work must indicate proficiency in at least one area of the visual arts with additional examples to indicate breadth of subject matter knowledge. Include samples of both painting and drawing along with ceramics and design crafts. ORIGINAL SIGNED WORK (at least 10 actual examples) plus slides are acceptable. A minimum of 20 pieces.

(Figure 3 continued)

5.2 Art History - Cultural Heritage

As part of your portfolio, include research papers and any relevant written material completed in your art history, Chicano Studies, Pan African Studies and art classes. Include papers that specifically concern cross-cultural studies in art.

5.3 Aesthetics

Select your highest quality studio work. What you select and how you present your work reflects your aesthetic judgment. Research papers on aesthetics may be included and should indicate your knowledge and understanding of the discipline.

5.4 Criticism

Include any research papers on critical analysis. Art work you select to present should also indicate your critical judgment.

It is necessary to pass a portfolio review prior to being recommended for intern teaching. The review procedures will be discussed in all Single Subject Credential Art Education classes. Students applying for the Master of Arts Program must seek early advisement with a graduate advisor prior to the portfolio review. Transfer students and those holding out-of-state credentials requiring a waiver must pass the portfolio review.

PURPOSE OF THE PORTFOLIO REVIEW

The purpose of the Portfolio Review is to assess subject matter competency in art prior to being advanced to intern teaching. The assessment through portfolio is part of the approved CSUN Waiver Program in Art as approved by the Commission on Teacher Credentialing, State of California. The review also assists you in preparing for the teaching profession through counseling, tutoring, or requiring remedial work. Students are urged to contact an art education advisor to discuss the written comments on their portfolio after receiving notification of the results by mail.

(Figure 3 continued)

Possible recommendations eminating from the review committee are as follows:

A. Pass
B. Fail
C. Conditional Pass

C.1 The committee may require that you resubmit your portfolio providingevidence to demonstrate competency in areas identified as deficient. You normally will only have to resubmit that portion of the portfolio indicated by the committee.

C.2 You may be required to complete additional course work prior to intern teaching. This restriction requires that you complete the form entitled, "Removal of Portfolio Restrictions." The form(s) will be mailed to you at the time you receive a letter indicating the results of the review. You must earn a "B" or better in the class/classes to remove the restriction(s). Attach a copy of the grade sheet to the form, obtain the faculty recommendation, and return the form to FA 103. You will not be permitted to advance to intern teaching until the restriction(s) is removed.

C.3 You may be required to complete additional course work concurrent with intern teaching. A "Removal of Portfolio Restrictions" form is also required before you can be issued a credential. Follow the instructions under Section C.2 regarding the filing of this form.

It is the position of the art education division faculty that the results of the portfolio review will be mailed to the candidate, no oral results will be given at the time of the review. Students may view the individual comments of the reviewers only after written notification is received by the candidate.

Figure 4. Methods of Assessment of Competencies of Prospective Art Teachers - Fresno Campus

	COMPETENCIES	Waiver Program	Classroom/Studio Activities	Interviews	Portfolios	Campus Test	Campus Essay	NTE Score	Grade Point Average	Capstone Course	Other
1	Understands Relationship between components	X	X	X						X	
2	Can Intellectualize about art	X	X	X						X	
3	Can Relate Art, Thinking and Learning	X	X	X						X	
4	Understands Art Is Essential Human Activity	X	X	X						X	
5	Understands Art Reflects Society	X	X	X						X	
6	Understands Relevance of Art	X	X	X						X	
7	Awareness of California Arts Framework		X	X							
8	Is Competent in at Least Two Art Media	X	X	X	X				X		
9	Has Range of Art Media Competencies	X	X	X	X						
10	Can Choose Themes/Ideas to Create Art Works	X	X	X	X						
11	Can Describe Own "Creative" Process	X	X	X							
12	Can Discuss Expressive Qualities of Media	X	X	X						X	
13	Can Describe & Imitate Styles of Artworks	X	X	X						X	
14	Can Evaluate Works of Self and Peers	X	X	X							
15	Can Describe Formal Elements in an Artwork	X	X	X						X	
16	Understands Developmental Acquisition of Skills		X	X							
17	Sees Art Heritage with Comprehensive View	X	X	X						X	
18	Understands Role of Art in Value Formation	X	X	X						X	
19	Knows Methods for Historical Inquiry in Art	X	X	X						X	
20	Can Use Art to Make Inferences about Future	X	X	X						X	
21	Appreciates Contributions of Diverse Groups	X	X	X						X	X
22	Understands how Art Functions Culturally	X	X	X						X	X
23	Can Write "Critically" about Works of Art	X	X	X						X	
24	Can Interpret Meaning in Works of Art	X	X	X						X	
25	Can Find and Identify Works of Art Criticism	X	X	X						X	
26	Understands how Perspective Affects Meaning	X	X	X						X	X
27	Knows how to Assess and Communicate Judgements	X	X	X						X	
28	Knows where Significant Art Works are Found	X	X	X						X	
29	Understands how "Art Criticism" is Developed	X	X	X						X	
30	Can Articulate Personal Philosophy of Art	X	X	X						X	
31	Can Discuss Work of Major Philosophers of Art	X	X	X						X	
32	Can Apply Critical and Logical Processes to Art	X	X	X						X	
33	Appreciates Multiple Aesthetic Values	X	X	X						X	
34	Understands How Philosophical Inquiry Develops	X	X	X						X	

Figure 5. Methods of Assessment of Competencies of Prospective Art Teachers - Hayward Campus

		METHODS OF ASSESSMENT									
		Waiver Program	Classroom/Studio Activities	Interviews	Portfolios	Campus Test	Campus Essay	NTE Score	Grade Point Average	Capstone Course	Other
1	Understands Relationship between components	X		X							
2	Can Intellectualize about art	X		X							
3	Can Relate Art, Thinking and Learning	X		X							
4	Understands Art Is Essential Human Activity	X		X							
5	Understands Art Reflects Society	X	X								
6	Understands Relevance of Art	X	X								
7	Awareness of California Arts Framework			X							
8	Is Competent in at Least Two Art Media	X	X		X						
9	Has Range of Art Media Competencies	X			X						
10	Can Choose Themes/Ideas to Create Art Works		X		X						
11	Can Describe Own "Creative" Process			X							
12	Can Discuss Expressive Qualities of Media	X	X	X							
13	Can Describe & Imitate Styles of Artworks			X	X						
14	Can Evaluate Works of Self and Peers	X		X							
15	Can Describe Formal Elements in an Artwork	X		X							
16	Understands Developmental Acquisition of Skills	X		X	X						
17	Sees Art Heritage with Comprehensive View	X		X							
18	Understands Role of Art in Value Formation	X									
19	Knows Methods for Historical Inquiry in Art	X	X								
20	Can Use Art to Make Inferences about Future			X							
21	Appreciates Contributions of Diverse Groups	X									
22	Understands how Art Functions Culturally	X	X								
23	Can Write "Critically" about Works of Art	X									
24	Can Interpret Meaning in Works of Art	X	X	X							
25	Can Find and Identify Works of Art Criticism										
26	Understands how Perspective Affects Meaning		X								
27	Knows how to Assess and Communicate Judgements	X									
28	Knows where Significant Art Works are Found	X	X								
29	Understands how "Art Criticism" is Developed	X		X							
30	Can Articulate Personal Philosophy of Art	X		X							
31	Can Discuss Work of Major Philosophers of Art	X		X							
32	Can Apply Critical and Logical Processes to Art	X									
33	Appreciates Multiple Aesthetic Values	X		X							
34	Understands How Philosophical Inquiry Develops	X									

COMPETENCIES

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Figure 6. Methods of Assessment of Competencies of Prospective Art Teachers - Long Beach Campus

		METHODS OF ASSESSMENT									
	COMPETENCIES	Waiver Program	Classroom/Studio Activities	Interviews	Portfolios	Campus Test	Campus Essay	NTE Score	Grade Point Average	Capstone Course	Other
1	Understands Relationship between components			X							
2	Can Intellectualize about art		X		X						
3	Can Relate Art, Thinking and Learning		X	X							
4	Understands Art Is Essential Human Activity	X	X								
5	Understands Art Reflects Society	X	X								
6	Understands Relevance of Art	X	X								
7	Awareness of California Arts Framework	X	X		X						
8	Is Competent in at Least Two Art Media	X	X		X				X		
9	Has Range of Art Media Competencies	X	X		X				X		
10	Can Choose Themes/Ideas to Create Art Works	X	X		X						
11	Can Describe Own "Creative" Process		X	X							
12	Can Discuss Expressive Qualities of Media		X								
13	Can Describe & Imitate Styles of Artworks		X								
14	Can Evaluate Works of Self and Peers	X	X	X							
15	Can Describe Formal Elements in an Artwork		X								
16	Understands Developmental Acquisition of Skills	X	X								
17	Sees Art Heritage with Comprehensive View	X	X								
18	Understands Role of Art in Value Formation		X								
19	Knows Methods for Historical Inquiry in Art		X		X						
20	Can Use Art to Make Inferences about Future										
21	Appreciates Contributions of Diverse Groups		X								
22	Understands how Art Functions Culturally	X	X								
23	Can Write "Critically" about Works of Art		X		X						
24	Can Interpret Meaning in Works of Art		X		X						
25	Can Find and Identify Works of Art Criticism		X								
26	Understands how Perspective Affects Meaning		X								
27	Knows how to Assess and Communicate Judgements		X								
28	Knows where Significant Art Works are Found	X	X								
29	Understands how "Art Criticism" is Developed		X								
30	Can Articulate Personal Philosophy of Art	X	X	X							
31	Can Discuss Work of Major Philosophers of Art		X								
32	Can Apply Critical and Logical Processes to Art		X		X						
33	Appreciates Multiple Aesthetic Values	X	X								
34	Understands How Philosophical Inquiry Develops		X								

Figure 7. Methods of Assessment of Competencies of Prospective Art Teachers - Los Angeles Campus

		METHODS OF ASSESSMENT									
		Waiver Program	Classroom/Studio Activities	Interviews	Portfolios	Campus Test	Campus Essay	NTE Score	Grade Point Average	Capstone Course	Other
1	Understands Relationship between components	X	X	X			X				
2	Can Intellectualize about art	X	X	X			X				
3	Can Relate Art, Thinking and Learning	X	X	X			X				
4	Understands Art is Essential Human Activity	X	X	X			X				
5	Understands Art Reflects Society	X	X	X			X				
6	Understands Relevance of Art	X	X	X			X				
7	Awareness of California Arts Framework	X	X	X			X				
8	Is Competent in at Least Two Art Media	X	X		X						
9	Has Range of Art Media Competencies	X	X		X						
10	Can Choose Themes/Ideas to Create Art Works	X	X	X							
11	Can Describe Own "Creative" Process	X	X	X			X				
12	Can Discuss Expressive Qualities of Media	X	X	X			X				
13	Can Describe & Imitate Styles of Artworks	X	X								
14	Can Evaluate Works of Self and Peers	X	X	X							
15	Can Describe Formal Elements in an Artwork	X	X	X							
16	Understands Developmental Acquisition of Skills	X	X	X			X				
17	Sees Art Heritage with Comprehensive View	X	X	X			X				
18	Understands Role of Art in Value Formation	X	X	X			X				
19	Knows Methods for Historical Inquiry in Art	X		X			X				
20	Can Use Art to Make Inferences about Future	X		X			X				
21	Appreciates Contributions of Diverse Groups	X		X			X				
22	Understands how Art Functions Culturally	X		X			X				
23	Can Write "Critically" about Works of Art	X		X			X				
24	Can Interpret Meaning in Works of Art	X		X			X				
25	Can Find and Identify Works of Art Criticism	X		X			X				
26	Understands how Perspective Affects Meaning	X		X			X				
27	Knows how to Assess and Communicate Judgements	X		X			X				
28	Knows where Significant Art Works are Found	X		X			X				
29	Understands how "Art Criticism" is Developed	X		X			X				
30	Can Articulate Personal Philosophy of Art	X		X			X				
31	Can Discuss Work of Major Philosophers of Art	X		X			X				
32	Can Apply Critical and Logical Processes to Art	X		X			X				
33	Appreciates Multiple Aesthetic Values	X		X			X				
34	Understands How Philosophical Inquiry Develops	X		X			X				

COMPETENCIES

Figure 8. Methods of Assessment of Competencies of Prospective Art Teachers - Northridge Campus

	* P = proposed course	METHODS OF ASSESSMENT: Waiver Program	Classroom/Studio Activities	Interviews	Portfolios	Campus Test	Campus Essay	NTE Score	Grade Point Average	Capstone Course	Other
1	Understands Relationship between components	X	X							P	
2	Can Intellectualize about art	X	X	X					X	P	
3	Can Relate Art, Thinking and Learning	X	X	X						P	
4	Understands Art Is Essential Human Activity	X	X	X							
5	Understands Art Reflects Society	X	X	X	X					P	
6	Understands Relevance of Art	X	X								
7	Awareness of California Arts Framework	X	X	X						P	
8	Is Competent in at Least Two Art Media	X	X		X				X	P	
9	Has Range of Art Media Competencies	X	X		X				X	P	
10	Can Choose Themes/Ideas to Create Art Works	X	X		X					P	
11	Can Describe Own "Creative" Process			X	X					P	
12	Can Discuss Expressive Qualities of Media		X	X	X					P	
13	Can Describe & Imitate Styles of Artworks	X	X		X						
14	Can Evaluate Works of Self and Peers	X	X		X					P	
15	Can Describe Formal Elements in an Artwork	X	X	X						P	
16	Understands Developmental Acquisition of Skills	X	X	X							
17	Sees Art Heritage with Comprehensive View	X	X	X	X					P	
18	Understands Role of Art in Value Formation	X	X	X	X					P	
19	Knows Methods for Historical Inquiry in Art	X							X		
20	Can Use Art to Make Inferences about Future	X	X								
21	Appreciates Contributions of Diverse Groups	X	X	X	X					P	
22	Understands how Art Functions Culturally	X	X	X	X					P	
23	Can Write "Critically" about Works of Art	X	X		X				X	P	
24	Can Interpret Meaning in Works of Art	X	X	X	X				X	P	
25	Can Find and Identify Works of Art Criticism	X	X		X					P	
26	Understands how Perspective Affects Meaning	X									
27	Knows how to Assess and Communicate Judgements	X	X	X	X					P	
28	Knows where Significant Art Works are Found	X	X	X							
29	Understands how "Art Criticism" is Developed	X	X		X						
30	Can Articulate Personal Philosophy of Art	X	X	X	X					P	
31	Can Discuss Work of Major Philosophers of Art	X	X	X					X		
32	Can Apply Critical and Logical Processes to Art	X	X		X					P	
33	Appreciates Multiple Aesthetic Values	X	X	X	X					P	
34	Understands How Philosophical Inquiry Develops	X	X								

COMPETENCIES

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Figure 9. Methods of Assessment of Competencies of Prospective Art Teachers - San Diego Campus

	COMPETENCIES	METHODS OF ASSESSMENT								
		Waiver Program	Classroom/Studio Activities	Interviews	Portfolios	Campus Test	Campus Essay	NTE Score	Grade Point Average	Capstone Course	Other
1	Understands Relationship between components									X	
2	Can Intellectualize about art		X								
3	Can Relate Art, Thinking and Learning		X								
4	Understands Art is Essential Human Activity		X								
5	Understands Art Reflects Society		X								
6	Understands Relevance of Art		X								
7	Awareness of California Arts Framework									X	
8	Is Competent in at Least Two Art Media		X								
9	Has Range of Art Media Competencies		X								
10	Can Choose Themes/Ideas to Create Art Works		X								
11	Can Describe Own "Creative" Process		X								
12	Can Discuss Expressive Qualities of Media		X								
13	Can Describe & Imitate Styles of Artworks		X								
14	Can Evaluate Works of Self and Peers		X		X					X	
15	Can Describe Formal Elements in an Artwork		X								
16	Understands Developmental Acquisition of Skills									X	
17	Sees Art Heritage with Comprehensive View		X								
18	Understands Role of Art in Value Formation		X								
19	Knows Methods for Historical Inquiry in Art									X	
20	Can Use Art to Make Inferences about Future		X								
21	Appreciates Contributions of Diverse Groups										
22	Understands how Art Functions Culturally		X								
23	Can Write "Critically" about Works of Art		X								
24	Can Interpret Meaning in Works of Art		X								
25	Can Find and Identify Works of Art Criticism		X								
26	Understands how Perspective Affects Meaning										
27	Knows how to Assess and Communicate Judgements									X	
28	Knows where Significant Art Works are Found		X								
29	Understands how "Art Criticism" is Developed		X								
30	Can Articulate Personal Philosophy of Art			X							
31	Can Discuss Work of Major Philosophers of Art		X								
32	Can Apply Critical and Logical Processes to Art									X	
33	Appreciates Multiple Aesthetic Values		X								
34	Understands How Philosophical Inquiry Develops									X	

Figure 10. Methods of Assessment of Competencies of Prospective Art Teachers - San Francisco Campus

	COMPETENCIES	Waiver Program	Classroom/Studio Activities	Interviews	Portfolios	Campus Test	Campus Essay	NTE Score	Grade Point Average	Capstone Course	Other
1	Understands Relationship between components									X	
2	Can Intellectualize about art									X	
3	Can Relate Art, Thinking and Learning									X	
4	Understands Art Is Essential Human Activity									X	
5	Understands Art Reflects Society									X	
6	Understands Relevance of Art	X								X	
7	Awareness of California Arts Framework									X	
8	Is Competent in at Least Two Art Media	X			X						
9	Has Range of Art Media Competencies	X								X	
10	Can Choose Themes/Ideas to Create Art Works	X			X					X	
11	Can Describe Own "Creative" Process	X								X	
12	Can Discuss Expressive Qualities of Media	X								X	
13	Can Describe & Imitate Styles of Artworks	X								X	
14	Can Evaluate Works of Self and Peers									X	
15	Can Describe Formal Elements in an Artwork	X								X	
16	Understands Developmental Acquisition of Skills	X								X	
17	Sees Art Heritage with Comprehensive View	X								X	
18	Understands Role of Art in Value Formation									X	
19	Knows Methods for Historical Inquiry in Art	X								X	
20	Can Use Art to Make Inferences about Future										
21	Appreciates Contributions of Diverse Groups	X								X	
22	Understands how Art Functions Culturally	X								X	
23	Can Write "Critically" about Works of Art	X									
24	Can Interpret Meaning in Works of Art	X								X	
25	Can Find and Identify Works of Art Criticism	X								X	
26	Understands how Perspective Affects Meaning	X								X	
27	Knows how to Assess and Communicate Judgements	X								X	
28	Knows where Significant Art Works are Found	X								X	
29	Understands how "Art Criticism" is Developed	X								X	
30	Can Articulate Personal Philosophy of Art	X			X					X	
31	Can Discuss Work of Major Philosophers of Art										
32	Can Apply Critical and Logical Processes to Art	X								X	
33	Appreciates Multiple Aesthetic Values	X								X	
34	Understands How Philosophical Inquiry Develops										

Recommendations Related to Resource and Administrative Issues

State and University support and resources are mandatory for the development and implementation of a formal process to assess prospective teachers' subject matter competency prior to intern teaching. Such support is essential whether the evaluation process is designed by a campus or limited to a standardized, statewide examination of subject matter knowledge.

DEVELOPMENT

The Workgroup on Assessment of Prospective Art Teachers, recognizing that qualified faculty will not be able to do this demanding job well without resources, strongly recommends that support be made available through State, University, School, and Academic Departments before attempting to implement comprehensive assessment programs. Most vital to the success of this program is the staff support and reassigned time for all programs, regardless of size.

IMPLEMENTATION

In implementing the assessment program, each university should utilize the expertise of other faculty, advanced intern teachers, and master teachers from the public schools. District curriculum specialists and art supervisors, as well as experts from professional organizations, could contribute. The consultants should be provided stipends. (Lottery funds or a fee could help meet this need). The assessment process might be integrated into existing seminar courses, and the course restricted to credential candidates, or the assessment process could be incorporated into a new course as well as being a procedure independant of a course. It is reasonable that teachers responsible for this work be compensated for it.

ADMINISTRATION

Each department should designate a faculty in art education, responsible for managing the department's assessment process. Normally this would be the subject matter coordinator, where one exists. Campuses should issue guidelines to students and interested faculty. Each campus should

provide an appeals process if a student wishes to challenge the results of the assessment.

The process of remediation of any deficiency resulting from the assessment depends on the nature of the deficiency. For example, if the student cannot speak about the form and content of art because of limited proficiency in English, language classes or tutoring can be specified. If the cause is timidity, a Drama course or counseling can be suggested.

Campuses with large numbers of students may wish to establish an Assessment Center which could provide common clerical and record keeping assistance facilities, proctoring services, video taping and other services. Each campus should formulate a complete job description for the position of assessment coordinator.

Recommendations for Advising

Advising, broadly defined, is providing accurate and timely information and advice to potential teachers and others pursuing the diversified curriculum. This includes making information available within the community, especially at schools and colleges, as well as advising individual students. It involves coordinated efforts of many individuals throughout the educational system. Effective advising of prospective teachers depends upon early identification of candidates. Availability of information about teaching and teacher preparation encourages early self-selection.

I. Student Information Needs

Students need information on the whole educational and teacher preparation process. Thus responsibility for advising undergraduates must involve faculty in the credential program as well as in the academic program. Information should be provided as early as possible on the following:

* Art major/program (waiver status) requirements;

* Ways to compensate for current areas of weakness through course selection;

* Campus assessment process;

* Notification that a different assessment may be required for admission to credential programs on other CSU campuses;

* Requirements for admission to the credential program and application procedure for admission;

* Description of the credential program;

* Description of other credentials and how they relate to the single-subject credentials in art (i.e., coursework needed for a supplemental credential, or a specialist credential such as Counseling, Special Education, etc.).

II. Ways of Disseminating Information to Students

A. Declared Students:

* University catalogs and Art Advisement Guide (both must include information about assessment);
* Campus orientation sessions or other meetings for introducing students to credential programs;
* Required courses providing a foundational base;
* Newsletters;
* Advisors, advising centers;
* Career counseling center;
* Community college faculty and counselors;
* Student organizations;
* Art Department Offices or Centers;
* Faculty who teach courses identified with art education;
* College/School of Education Offices.

B. Potential majors/credential candidates (in addition to those above):

* High school and elementary school teachers;
* High school counselors;
* Contacting students who indicate a credential objective on information sheet at university registration.

III. Coordination

It is impossible to use the people mentioned above effectively unless there is a concerted effort to inform and involve them.

* A program coordinator should be responsible for assuring adequate and accurate advising.

* Faculty, both full- and part-time, who teach key art education courses should be made aware of the whole program and where students can get information. They are often asked, as professors of these courses, questions about the art waiver/credential program to which they should be able to provide accurate responses.

* Community college faculty and counselors are an essential part of the information network as well as the instructional program on campuses with a large number of transfers. CSU faculty should develop relationships with local community college faculty to assure course comparability and accuracy of program information and to make community college faculty active participants in a teacher preparation team. Community college faculty and counselors can play an important role in identifying and recruiting potential teachers, especially minorities, if they are involved and well informed.

* High school and elementary teachers are often seen as sources of information about career preparation. They can make an important contribution in the early identification of potential teachers as well as facilitate their entrance into and progress through the program by providing accurate information about the whole credential process. Art and/or education faculty should be encouraged to meet with faculty and students at local high schools or meetings of teachers' organization--especially when assessments are introduced.

IV. The Advisor's Role

* Ideally, students will work with a single advisor from the time they declare a waiver status art major at a CSU campus. If the advisor is not in the area of art education, the student should be encouraged to consult a faculty member in that discipline as well. The latter must understand the goals and organization of the art waiver status program.

* Advisors should have faculty consultants who can give advice on courses in each of the four areas related to the competencies as described in this document.999

* Advisors may be involved in assessment of students' subject matter competency. They also play an important role in assuring student compliance with the assessment procedure, for example, in building a portfolio.

* Where possible, the roles of advisor, instructor and assessor should overlap, providing several interrelated bases for assessment of students.

* Advisors must keep complete and accurate records of student progress, including dates students were informed of requirements or deficiencies.

* There should be a program coordinator responsible for assuring adequate and accurate advising.

V. Support Needed

The following are essential for the recommendations above to be carried out at even a minimal level:

On Campus -

* Adequate (realistic) compensation for advising, with reasonable limits on the number of students per advisor;

* Recognition of advising role in promotion and tenure decisions;

* Adequate space, if advising is done in a center; drawer space for those advising in academic offices;

* Adequate clerical and/or computer support.

B. Off Campus -

* Support from CTC, Chancellor's Office, and other educational bodies for disseminating information and coordinating efforts;

* Support specifically for annual meeting of Art Waiver Program Coordinators.

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